



Universitat de Lleida

DEGREE CURRICULUM
**LITERATURE AND CINEMA IN
ENGLISH**

Coordination: SANTAULARIA CAPDEVILA, MARIA
ISABEL

Academic year 2018-19

Subject's general information

| | | | | |
|---|---|---------------|------------------|------------------|
| Subject name | LITERATURE AND CINEMA IN ENGLISH | | | |
| Code | 101289 | | | |
| Semester | 2nd Q(SEMESTER) CONTINUED EVALUATION | | | |
| Typology | Degree | Course | Character | Modality |
| | Bachelor's Degree in English Studies | 2 | OPTIONAL | Attendance-based |
| Course number of credits (ECTS) | 6 | | | |
| Type of activity, credits, and groups | Activity type | PRAULA | | TEORIA |
| | Number of credits | 2 | | 4 |
| | Number of groups | 1 | | 1 |
| Coordination | SANTAULARIA CAPDEVILA, MARIA ISABEL | | | |
| Department | ENGLISH AND LINGUISTICS | | | |
| Important information on data processing | Consult this link for more information. | | | |

| Teaching staff | E-mail addresses | Credits taught by teacher | Office and hour of attention |
|-------------------------------------|--------------------------|---------------------------|------------------------------|
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Subject's extra information

Learning objectives

In this course, we will not only aim at understanding the nature of film and television adaptations of literary texts, but also at presenting and analysing some major examples of literature that have been adapted for film and television. Consequently, we will both study the chosen literary works (their contexts, characteristics, themes and/or literary worth) and analyse the strengths and/or weaknesses of their adaptations in relation to their sources and individually as visual texts. The selected literary works have been chosen based on their literary status as classics but also as texts that have achieved commercial success thanks to their film adaptations.

Competences

Competencias generales /General competences:

- CG4 Aplicar los principios e implicacion desde la ética académica y profesional en el Trabajo académico.
- CG4 Apply the principles and implications of academic and professional ethics to academic work.
- CG9 Demostrar motivación por la calidad y el rigor.
- CG9 Demonstrate motivation for quality and diligence.
- CG13 Aplicar los conocimientos teóricos en la práctica.
- CG13 Apply theoretical frameworks to case studies.

Competencias específicas / Specific competences:

- CE10 Analizar los principales textos, géneros y movimientos literarios en lengua inglesa.
- CE10 Analyse the main texts, genres and literary movements in English.
- CE11 Analizar la proyección y popularización de la literatura inglesa a través del cine y los medios de comunicación de masas.
- CE11 Analyse the projection and popularization of English literature through film and the mass media.
- CE14 Analizar la interacción entre historia y sociedad y la producción cultural en llengua inglesa.
- CE14 Analyse the interaction between history and society and cultural products in English.

Subject contents

UNIT 1: Interactions literature and film: Film adaptations of literary texts.

UNIT 2: A contemporary children's classic: J.K. Rowling's *Harry Potter and the Philosopher's Stone* and its movie

adaptation. Discussion of **Worksheet 1**. Compulsory texts for the unit:

- Rowling, J.K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997. (Novel)
- *Harry Potter and the Philosopher's Stone* (Chris Columbus, 2001). (Film)

UNIT 3: A 19th-century popular classic: Jane Austen's *Pride and Prejudice* and its after-life in visual texts. Discussion of **Worksheet 2**. Compulsory texts for the unit:

- Austen, Jane. (1813) *Pride and Prejudice*. London: Penguin, 1972. (Novel).
- *Pride and Prejudice* (BBC 1995). (Mini series)

UNIT 4: A transgressive fairy tale and its movie adaptation. Discussion of **Worksheet 3**. Compulsory texts for the unit:

- Perrault, Charles. "Little Red Riding Hood" (1697). (Fairy tale)
- Grimm, Jacob and Wilhelm Grimm. "Little Red Cap" (1812). (Fairy tale)
- Carter, Angela. "The Company of Wolves". (Short story)
- *The Company of Wolves* (Neil Jordan, 1984). (Film)
- *Hard Candy* (David Slade, 2005). (Film, selected clips only).

UNIT 5: Rites of passage: Lewis Carroll's *Alice's Adventures in Wonderland* and its movie adaptation. Discussion of **Worksheet 4**. Compulsory texts for the unit:

- Carroll, Lewis. (1865) *Alice's Adventures in Wonderland and Through the Looking Glass and What Alice Found There*. New York: Macmillan Collector's Library (Novel).
- *Alice in Wonderland* (Tim Burton, 2010). (Film)
- *Alice Through the Looking Glass* (Tim Burton, 2016). (Film)

UNIT 6: Gender and Sexuality in the American Western. Discussion of **Worksheet 5**. Compulsory texts for the unit:

- Cunningham, John M. "*The Tin Star*" (Short Story)
- *High Noon* (Fred Zinnemann, 1952). (Film)
- Proulx, Anne. "Brokeback Mountain". (Short Story)
- *Brokeback Mountain*. (Ang Lee, 2005). (Film)

Methodology

In order to reach the subject's objectives, the course is divided into:

LECTURES: Will be devoted to introducing the nature of film adaptations of literary texts and to the introduction to the literary sources used in the different units.

SEMINAL SESSIONS: Will be devoted to the discussion of the film/television adaptations of the chosen literary sources.

The literary worth and commercial success of the chosen literary sources will be combined with theory of adaptation in order to understand the different natures and values of written and visual works. Worksheets will be used for class discussion and debate and will also be devised to develop the formational and professional objectives of the degree, namely: interpersonal communication and research in English Studies.

Development plan

| | MONDAY | TUESDAY |
|--|--------|---------|
| | | |

| | | |
|--|-------------|-------------|
| Unit 1 (adaptations) | 11 February | 12 February |
| | 18 February | 19 February |
| PE1 (exam) | | |
| Unit 2 (Harry Potter) | 25 February | 26 February |
| | 4 March | 5 March |
| | 11 March | 12 March |
| Unit 3 (<i>Pride and Prejudice</i>) | 18 March | 19 March |
| | 25 March | 26 March |
| | 1 April | 2 April |
| Unit 4 (Angela Carter) | 8 April | 9 April |
| | 22 April | |
| PE2 (exam) | | |
| Unit 5 (Alice) | | 23 April |
| | 29 April | 30 April |
| | 6 May | 7 May |
| | 13 May | 14 May |
| Unit 6 (Western) | 20 May | 21 May |
| | 27 May | 28 May |
| | 3 June | 4 June |
| PE3 (exam) and AP1 (written assignment) | | |

Evaluation

GENERAL INFORMATION:

- Assessment will be continuous. Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for information at the Faculty's secretary (Secretaria de la Facultat de Lletres).
- All activities must be completed in order to qualify for continuous assessment. If you fail to hand in a compulsory assessment activity or to attend an exam/quizz, you will not qualify for continuous assessment and final mark will be NP.
- Attendance to classes is compulsory.
- No written activities will be accepted after the deadline. If handed in after the deadline, the mark for this specific assessment activity will be 0.
- Language will be taken into account in all assessment activities. Exams may be failed if the language is poor. Assignments, on the other hand, will be penalised up to 2 points for language mistakes.
- Students should read/watch compulsory texts before the corresponding sessions.
- All worksheets will be provided by instructors before the corresponding sessions and should be prepared by students before discussion.
- The course tutor reserves the right to introduce additional or alternative material for study at her discretion and to modify the programme if needs be.

SUMMARY OF ASSESSMENT ACTIVITIES:

| | | |
|------------------------------|------|---|
| PE1: Exam | 17% | After the unit has been completed on a Wednesday. |
| PE2: Exam | 28% | After the units have been completed on a Wednesday. |
| PE3: Exam | 28% | Date to be determined. |
| AP1: Written assignment | 17% | Date to be determined. |
| ATTENDANCE AND PARTICIPATION | 10 % | |

WRITTEN ASSIGNMENTS (SHORT ESSAYS):

| | COMPULSORY TEXTS | TOPIC |
|--|---|---|
| AP1 Choose <u>one</u> of the following texts and write an essay on the topic provided. | Du Maurier, Daphne. (1952) "The Birds". <i>The Birds</i> (Alfred Hitchcock, 1963). | Reflect on how the author generates unease in the short story and discuss whether Alfred Hitchcock's adaptation is more or less effective than the story. |
| | <i>Niles, Steve & Templesmith, Ben. 30 Days of Night. 30 Days of Night.</i> (David Slade, 2007) | Discuss the different techniques that have been used to adapt the graphic novel into the film. Reflect on how the changes in the relationship between Stella and Eben and their roles as female/male heroes (gender representation) contribute to provide a better or worse adaptation of the text. |

INSTRUCTIONS FOR ASSIGNMENT:

For your assignments, you should take the following into account:

- Minimum length 1000 words. Maximum length 1500 words.
- Font: Times New Roman 12 / Arial 11 / Calibri 11.
- Assignments should be given an original title.
- Assignments should be clearly organised with an introduction, development and conclusion. The introduction should already clarify your major points. Basically, it should very briefly reflect your approach to the topic, which you will then develop in subsequent paragraphs.
- All assignments should have quotes from primary sources (a minimum of two and they should not exceed 100 words). Absence of quotes from primary sources and wrongful format of reference will be penalized.
- Students should read at least two secondary sources and include a minimum of one quote from each of the sources you have used. Wikipedia, fan reviews and dictionaries are not accepted as external references. Absence of quotes from secondary sources and wrongful format of reference will be penalized.
- At the end of the assignment, there should be a bibliography with primary and secondary sources. Absence of reference list and wrong format of bibliography / filmography will be penalized.
- Plagiarism is not allowed. Assignments containing plagiarised material (even if only partial) will automatically

be failed (0).

- A rubric (scoring guide) will be provided.

Bibliography

Cardwell, Sarah. *Adaptation Revisited: Television and the Classic Novel*. Manchester and New York: Manchester University Press, 2002.

Cartmell, Deborah and Imelda Whelehan, eds. *Adaptations: From Text to Screen / Screen to Text*. London and New York: Routledge, 1999.

De Felipe, Fernando e Iván Gómez. *Adaptación*. Barcelona: Trípodos, 2008.

Geraghty, Christine. *Now a Major Motion Picture: Film Adaptations of Literature and Drama*. Plymouth: Rowman and Littlefield, 2008.

Giddins, Robert, ed. *The Classic Novel: From Page to Screen*. Manchester and New York: Manchester University Press, 2000.

Golden, John. *Reading in the Dark: Using Film As a Tool in the English Classroom*. Urbana: National Council of Teachers of English, 2001.

Hutcheon, Linda. *A Theory of Adaptation*. New York and London: Routledge, 2006.

McCabe, Colin, Kathleen Murray and Rich Warner, eds. *True to the Spirit: Film Adaptation and the Question of Fidelity*. New York and Oxford: Oxford University Press, 2011.

Peña-Ardid, Carmen. *Literatura y cine: Una aproximación comparativa*. Madrid: Cátedra, 2009.

Sanders, Julie. *Adaptation and Appropriation*. London and New York: Routledge, 2006.

Stam, Robert and Alessandra Raengo, eds. *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. London: Blackwell, 2003.